

THE TWO FACES OF A CONCERT



LaProvincia.es
Las Palmas de Gran Canaria
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Eschenbach conducts the Philadelphia Orchestra and violinist Leonidas Lavakos at the 'Auditorium.'

JOSÉ SAMPEDRO PÉREZ.

The first part of the second performance of the Philadelphia Orchestra included Bela Bartok's Concerto for Violin and Orchestra no 2, Sz 112 and as soloist, the Greek violinist Leonidas Kavakos, conducted by Christoph Eschenbach. I believe this first part will be one of the highlights of this music season in our city, since we rarely see such a perfect combination of work, soloist, director and orchestra, which seemed to all be coming from the same hand: the beauty and quality of the Concerto, the splendid composer, and the great performance of its interpreters.

Leonidas Kavakos is an extraordinary violinist with a sound that, for Bartok, is metallic and somewhat sharp, resembling the street violinists so common in Hungary, but with an expressiveness and perfect technique. He interpreted the "Allegro ma non troppo" with a great variety of nuances, expertly defining its themes and offering a perfect development with extreme quality from all points of view without ever losing the sound of the instrument despite the great orchestral volume. The variations of the "Andante tranquillo" were an authentic delight, presenting a dialogue with the orchestra; between the kettledrum and the contrabass, the kettledrum and the dissonant trumpets, and the harp, the oboe and the flute. Furthermore highlighting the mysterious character of the fourth variation (which, to me, was the best performance), and ending the concert with an "Allegro molto," devilishly fast and full of rhythm. After an endless ovation from the audience, we were treated to a Sarabande by Bach, which showed an extraordinarily velvety and succinct sound, very different from the previous one, and presenting us with an irreproachable technique for such a complicated piece, as if there were no obstacles to their magnificent interpretation. We hope to see them again soon. The Orchestra and the conductor gave such a beautiful concert with a highly attuned understanding of the special personality of the Hungarian composer and a mastery of all the instruments indicated in the piece.

Bruckner's Symphony no. 6, which is rarely performed, seemed the opposite of the first part, with a plain interpretation which lacked a continuity of ideas and didn't seem like a finished piece, since the only thing I can remember is the precious sound of the Orchestra in fragmented sections. It was

impossible to identify the initial “Maestoso,” the distinct moments of the sonata form; the “Adagio” was a little better but lacked the religiosity always present in the composer’s work; the ‘Scherzo’ was excessively sonorous; the short ‘Trio’ was without any contrast; the ‘Finale’ was of great orchestral exuberance, with the predominance of the brass instruments.

In short, we haven’t been lucky this year with the great composer from Ansfelden. Perhaps another time.